CELLULOID DIVERSIONS

The Best Little Anime Newsletter in the West

A Monthly Publication of the Cartoon/Fantasy Organization

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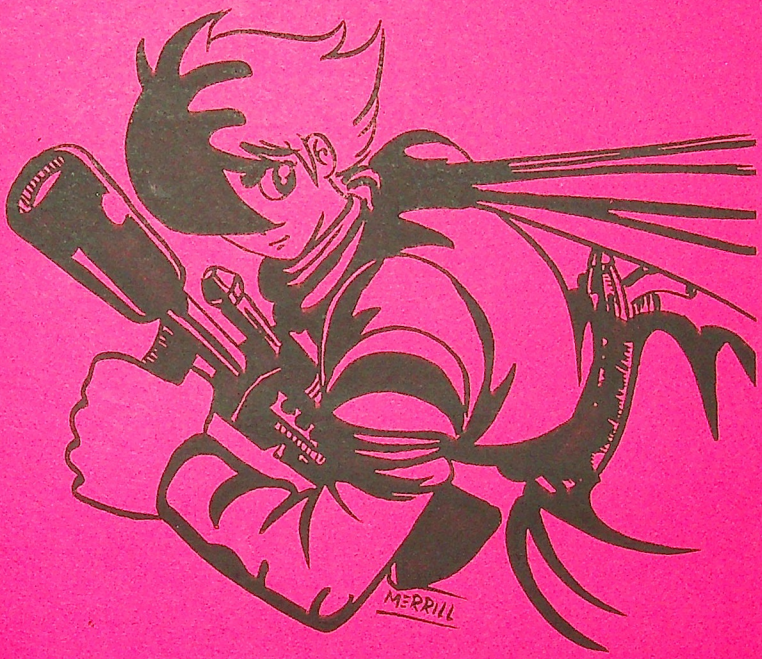

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The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to:

a) providing a forum for the discussion of animation, comics, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;

b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and

c) educating the general public through publications, presentations, and screenings.

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Cartoon/Fantasy Organization
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P.O. Box 18261
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Celluloid Diversions

June 1989

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JUNE NOTES

by Randall Stukey

This issue of *Celluloid Diversions* is probably the last you will see for some time. For reasons that will be explained quite clearly in the C/FO Section of this newsletter, the C/FO as you know it will soon be no more. Almost all of the active people and groups are leaving, having put up with more grief than they can take. In all probability, the C/FO will quickly return to the "do nothing, publish little" condition that the C/FO was in before the current leadership took over in 1986. For that we all apologize, but three years of doing all the work and putting up with all the nonsense have taken their toll, we have done all we can and put up with all we can stand. Please read everything in the C/FO section for more details, don't write us asking for individual explanations, we do not have the time (or to be real honest, the desire) to respond.

This issue does contain some interesting articles. Dafydd Dyar's Mobile Suit Z-Gundam Episode Guide and Pat Munson-Siter's article on Tale of the Genji are this issues major articles. Rodford Smith gives tells how you can use two VCRs and your stereo system to make your own music videos in "Rolling Your Own." We also have the concluding chapter of Pat's Lensman story in this issue.

The letters column contains a defense of their policy of showing Cream Lemon videos in con vidrooms. The C/FO Forum contains a reply to my August 1988 Editorial which gave my opinion of the reasons behind many of the problems in anime fandom. This column was recently reprinted in the EDC's Whispers of Iscandar (the EDC even asked for my permission, even through they have been given blanket permission to reprint anything they want from our publications - perhaps some of you now understand why I continue to support the EDC in spite of the fact that I strongly disagree with a few of their policies). Eric Kouba has written some interesting comments on this ancient editorial, while I not not agree with him, I really appreciate the time and thought he put into his comments. I wish more members would have done the same.

As far as I can tell, there will be no next issue of this publication as I doubt that the C/FO will be able to continue it after San Antonio and Austin pull out of the C/FO and most (if not all) of the permanent board members resign — as the people and groups leaving are the people who have been doing all of the work. However, this newsletter was San Antonio's before they agreed to allow the general C/FO to take it over, and if C/FO-San Antonio does pull out of the C/FO, by its own terms that agreement will be null and void. While *Celluloid Diversions* will be no more, the *C/FO-San Antonio Newsletter* will be born anew (with a different name, of course, as San Antonio will no longer be part of the C/FO).

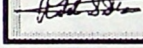
If the C/FO is to survive our departure it needs at least the following new officers: a Chairman, a Director of Finance, a Membership Secretary (640k IBM or clone required), a Correspondence Secretary, and someone to obtain and handle a new main address for the club. Any volunteers need to be didicated to seving the *entire C/FO membership*, not just that small portion of it that can attend their local group meetings and need to have quite a bit of free time. Qualified FULL members wishing to volunteer for one of these positions must submit a signed resume of their qualifications and a platform to the following address by the end of the month of June (that's this month) to be considered:

C/FO Officer Applications
P.O. Box 18261
San Antonio, TX 78218-0261

If enough qualified members do not volunteer to take over these positions, the outgoing board may have no choice but to dissolve the organization and donate its remaining treasury to charity as requred by our bylaws.

While I cannot honestly say that I have enjoyed my term as head honcho of the C/FO (it was a position I never really wanted) and as editor of its publications, I can say that I have made new friends and, at least once in a while, had a good time. It has definitely not been fun, there has been too much pain and frustration at constantly have to re-fight the same battles (often with the same people) to call it fun. A few of you (who know who you are) have turned out to be simply wonderful people and I love you all very much. The great majority of you are better folks than the average man on the street and I salute you and thank you for all that you have done. As for the troublemakers and constant complainers, I hope you are happy with the results your actions have brought about --- as no matter how much you try to deny it, the responsibility for the things you have said and done (or not done) rests squarely on your shoulders.

Hello and goodbye, as always.



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Lee Dunning (pp 7, 9, 10)
Bosalya Goldenberg (p 16)
Nei Mo Han (pp 11, 15
Pat Munson-Siter (pp 4, 5, 12, 17)
Andy Strawn (p 6)

EDITORIAL MUTTERINGS

If you haven't noticed, there has not been a lot of really good anime coming out of Japan in the last year or so. No shows like *Z Gundam* or *SSX* to fire our imaginations. Sure last season had *Samurai Troopers* and this season has *Ranma 1/2*, but the days when each new season brought us three or four interesting shows seem to be gone.

None of the new anime shows currently on the air look all that impressive to me. I've seen several episodes of *Ju Shin Flyger* and while it is okay, I really cannot get all that excited about it. *Tenku Sen Ki Shurato* may be interesting, but I haven't got to watch it yet, so I can't really say (Pat says I will like it and as our tastes are quite similar, I probably will, but I still haven't seen it and can't say). I really doubt that I will get all that interested in *Ranma 1/2* it just is not my type of story. As for OVAs, I haven't seen many of the new ones. Most of the spec trade material I have gotten in since March has been *Bubblegum Crisis* and I really cannot stand *Bubblegum Crisis* (I know most fans think it is great, but I am not "most fans" --- please send something else if you want to spec trade). The best anime I've seen recently is the animated version of *Tale of Genji* (see Pat's article in this issue).

However, I have recently found something from Japan that has attracted my interest. I have become somewhat of a fan of Japanese live action. However, not the usual live action most other fans seem to be interested in. I have never had any tolerance for things like Ultraman, Kamen Rider Black, and the like — and have not suddenly developed any. No, I have become interested in some of the live action Samurai dramas. Pat sent me one on tape and followed it with a couple of movies and now I'm hooked. These have real plots - unlike most of the anime coming out to day and best of all, some of the movies can even be found in translation at video stores.

Admittedly, the translations often leave something to be desired. Due to the popularity of "ninja" over here, the word "ninja" found gets used where the word "ronin" or even "samurai" would make more sense. The two I have seen are entitled (in America) *Legend of the Eight Samurai* and *Samurai Reincarnation*.

Although the first movie has Samurai in the title, the eight are called ninja in the dialogue while the most apt name would have probably been ronin. The story is quite interesting. It involves a spoiled princess who is suddenly forced out into the cold, cruel world when her family manor is attacked. She turns out to be the incarnation of another princess who failed to prevent the return of some demons to Earth and finds herself forced by fate to attempt to finish the task with the aid of eight warriors. The story is full of magic and derring-do and is very interesting. I haven't seen the Japanese version of this one, so I can't compare them.

Samurai Reincarnation is set in the 1630's after a Christian peasant revolt (caused by the Shogun's persecution Christians and unfair taxes). The revolt lasted the better part of two years, but the Christians were finally slaughtered (about 30,000 of them). The leader of the rebellion is reincarnated into the body of a Noh player and in order to get revenge on the Shogunate he swears allegiance to Satan and is given the powers of a demon. He recruits a few followers including such historical figures as Musashi Miyamoto (the greatest swordsman of his time) and Gracia Hosokawara (who was the model for Mariko in Shogun). As I haven't been able to find the English version of this, I can't go into a lot of detail about what happens but the movie revolves around a rebellion against the Shogun. I enjoyed it quite a bit.

If you are getting a bit bored with the anime coming out of Japan today, you might want to give some of these series and movies a look. You just might like what you see.

Ranting, Raving Randall

ANIME NEWSWIRE

C/FO Has 10,000 Members?!

From a press release by Streamline Pictures: "There is a growing cult movement for Japanese comic books and animated films in America. Much of this interest can be traced to fans wanting to

track down the origin of the Japanese television series *Robotech*. Fans around the country began collecting original Japanimation from comic book specialty stores and science fiction conventions. In a few years, every major U.S. city had a chapter of the C/FO, [with] more than 10,000 members nationwide devoted to the promotion of Japanese animation." Streamline seems to have gotten most of their facts wrong: The C/FO started years before the original Japanese series that eventually became *Robotech* were aired and we have never had chapters in most major cities nor have we ever had anywhere near 10,000 members. The C/FO's highest membership was only 450 (which came at the height of the *Robotech* craze) while the average membership over the C/FO's 12 years of existance has been about 250 to 300 members. I doubt that there are 10,000 fans devoted to the promotion of Japanese animation in the nation, let alone as members of any one club. Hopefully, Streamline Pictures will do a better job on translating and distributing films than they seem to have done on this press release.

Streamline Pictures to Release More Films

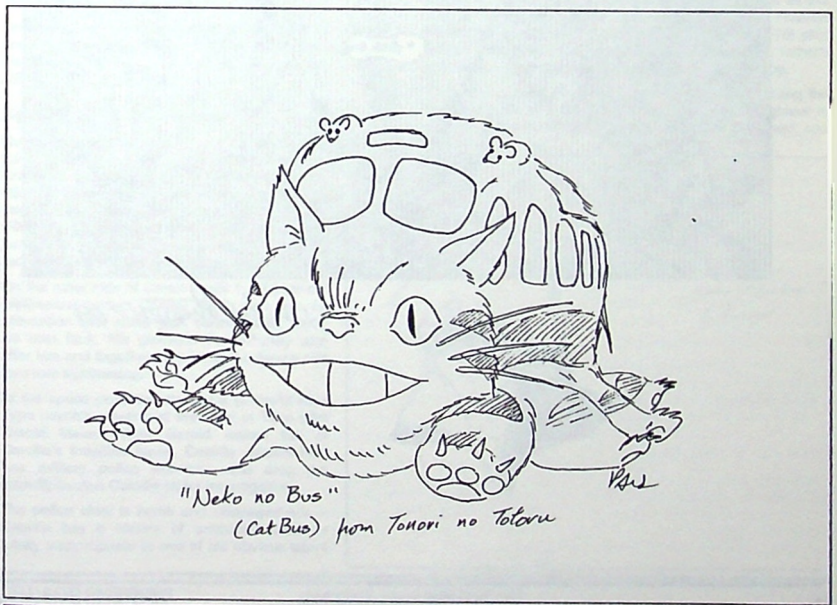
Streamline Pictures has announced that they will release *Lensman* and *Twilight of the Cockroaches* in 1989 in addition to *Laputa, Castle in the Sky*.

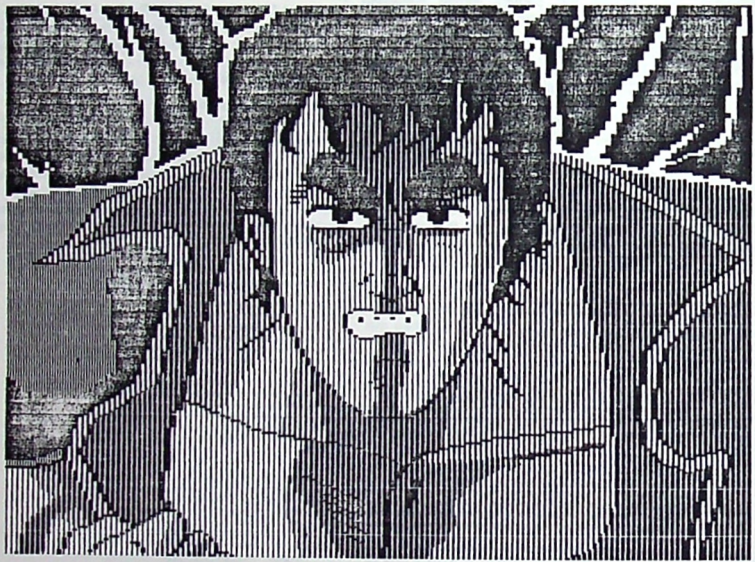
Second Starblazers Mini-Series from Comico

The first issue of Comico's second *Starblazers* mini-series arrived in comic shops during the first week of June. This five-part mini-series was written by Phil Foglio and Doug Rice based on a plot by the late Markalan Joplin.

Captain Harlock Update

It seems that Harmony-Gold did not like the idea of Captain Harlock appearing as a backup feature in *Robotech II: The Sentinels*. Therefore the nine-page intro story will not be appearing therein as previously announced, Eternity is considering publishing it in Comic Buyers Guide instead, but no final decision has been made. This will not affect publication of the first issue of the actual comic which is still scheduled for October.





Andy Thomson 89

MOBILE SUIT Z-GUNDAM Episode Guide (Part 1)

by Dafydd Neal Dyar

BACKGROUND

MOBILE SUIT GUNDAM I, II and III chronicled the "One Year War" between the Earth Unified Government (EUG) and the "Empire of Zion" (SIDE 3), Universal Calendar Year 0079 to U.C. 0080.

The EUG, fearful of other Zion-style colonial revolts, came down hard on the Space Industry & Domestic Environment (SIDE) satellite colonies after the One Year War. Positions of authority were only given to native-born "Earthnoids". The EUG's

Titan (named after the mythical sons of Gaia) military police force patrolled space in captured Zion battleships and mobile suits and maintained strict control over the SIDEs.

In U.C. 0085, the "Bunch 30 Incident" in SIDE 1 sparked the formation of the Anti-EUG Organization (AEUGO), the chief protagonist of MOBILE SUIT Z- GUNDAM.

It is now U.C. 0087, seven years after the One Year War and two years since the Bunch 30 Incident. Char Aznable has returned from exile with the Axis under the alias Quatro Virginia to help AEUGO against the Titans.

The solar system is once again on the brink of global war and Quatro works to reunite his former opponents, the long-disbanded crew of White Base, and recruit them into AEUGO.

Episode 1: "Black Gundam"

Quatro Virginia and two AEUGO subordinates infiltrate Green Oasis 1 (SIDE 7) to confirm Quatro's suspicion that the EUG is doing military R&D there. He discovers three prototypes of a new line of mobile suit, the Gundam Mark-II (RX-178), code-named the "Black Gundam", just as he himself is discovered by a military patrol and must make an quick escape.

On the other side of Green Oasis 1, 17-year-old mechanical genius Camille Vidan gets into an altercation with some jock schoolmates, partly his own fault. His girlfriend Farrah Urey runs after him and together they go to the space port for some sightseeing.

At the space port, Camille has a powerful New Type psychic reaction at the sight of Titan pilot Gerold Mesa. When Gerold makes fun of Camille's feminine name, Camille attacks him. The military police intervene and drag the soundly-beaten Camille off for interrogation.

The police chief is harsh and unsympathetic -- Camille has a history of antisocial behavior totally inappropriate to one of his obvious talent as the colony's Junior Mobile Suit champion -- and summons Hilda Vidan to the police staion to take charge of her son.

Meanwhile, Gerold takes off in Mark-II 01 to intercept the AEUGO spies before they can escape. Quatro takes him on in mid-air -- jetpack and handgun against mobile suit -- and tricks him into landing on the nearby artificial mountainside. Quatro escapes during the ensuing landslide that sends Gerold crashing into the police station. Camille escapes in the confusion, just missing his mother, as AEUGO's White Base-type battleship R-Gamma receives Quatro's signal to fire on Green Oasis 1.

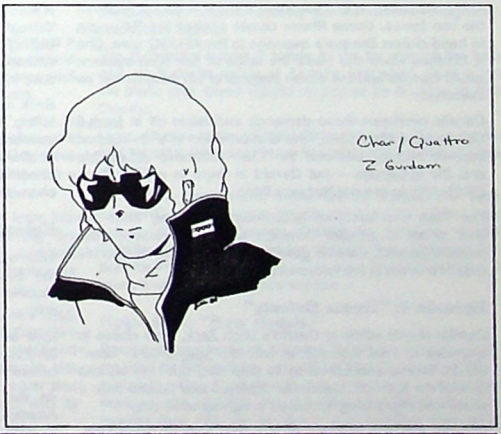
Episode 2: "Departure"

The R-Gamma's Mega Particle Cannon blows a hole in the side of Green Oasis 1, allowing Quatro's confederates to pilot a pair of Rick Deus (RMS-099) mobile suits into the colony in an attempt to capture a Gundam Mark-II. A squad of general-purpose GM-II (RGM-79R) mobile suits intercepts them. Gerold has shut down his Mark-II 01 and witnesses a battle between the Rick Deus and GM-IIs as he dismounts.

Meanwhile, Camille has made his way to the R&D station, where he boards Mark-II 03. He is spotted by Emma Sheen, 03's Titan pilot, who tries to stop him.

Bright Noah also sees Camille and recognizes him as the son of the "Black Gundam" project chief engineer Franklin Vidan. He is reminded of the original Gundam (RX-78) pilot Amuro Rei, who often worked in and around his father's mobile suit projects, and does nothing to stop the boy.

Camille surprises everyone by attacking and disabling the remaining Mark- II 02. (His father is the chief engineer in charge of the modification, which his mother designed, and



he knows more than he should about the new mobile suits.)

Quatro, back in his own "Red Comet" Rick Deus, offers to cease fire in return for safe passage with the damaged Mark-II 02 -- the EUG forces are outclassed and further hostilities will only destroy more of the civilian community. Bright Noah agrees and Camille, fed up with Titan rule, follows the AEUGO mobile suits in the Mark-II 03.

Camille is disturbed when he sees that Farrah's house has been leveled by the conflict, but is relieved when he catches sight of her fleeing from the wreckage.

Back at the R&D station, Bright Noah is brutally beaten for his failure to protect the Mark-II prototypes by Titan commander Ohm Basque's staff while Emma Sheen looks on, disturbed by the violence of her fellow Titans.

As Camille follows the AEUGO mobile suits toward the R-Gamma, he begins to feel his New Type power awaken within him.

Episode 3: "In The Capsule"

Aboard the R-Gamma, Camille is interviewed by Captain Henken Beckner and AEUGO founder Brix Fowler. They are delighted to learn that he is the son of the designers of Gundam Mark-II.

The Titans are also aware of the possible consequences of Camille's defection and take immediate action to rectify the situation. Lyra Myra Lyle, a veteran mercenary pilot from the semiautonomous Granada Moon Base, is sent to intercept and destroy the R-Gamma. Lyra launches her red Garibaldi-Beta (RMS-117) mobile suit from the Granadan battleship Bosnia to attack Quatro's famous "Red Comet" Rick Deus.

The battle ends in a draw when a truce is called between the two forces. Emma Sheen comes aboard the R-Gamma to hand-deliver Basque's message to the AEUGO crew. She is horrified when she hears the terms of her Titan masters: return Camille and the stolen Mark-IIs or his parents will be executed!

Camille overhears these demands and takes off in Mark-II 03 to rescue his mother, who is imprisoned in a life-support capsule midway between the Titan battleship Alexandria and the R-Gamma -- but Gerold is there in a High Zack (RMS- 106) to prevent that very thing.

The Titan trap backfires disastrously, however, when the shot meant to disable Camille's Mark-II 03 destroys the capsule instead. Camille goes berserk as he witnesses his mother's death in the vacuum of space.

Episode 4: "Emma Defects"

Camille shoots wildly at Gerold's High Zack, then closes in and tries to beat it to pieces with the Mark-II 03's "bare" hands. Quatro and Emma try to stop him, but Lyra attacks and drives them off. Camille is captured and Quatro calls a cease fire, regrouping his forces to fight another day.

Franklin has the freedom of the ship aboard Alexandria, albeit under armed escort. On his way to confinement, Camille accuses him of contriving his mother's death -- he knows all about his father's mistress Margarita. Camille is then accosted by Gerold, who mocks him for his unmanly attachment to his mother. Emma Sheen intervenes, but the damage is done -- Camille silently swears bloody vengeance.

Basque's hostage operation convinces Emma that she's been fighting for the wrong side. She frees Franklin and Camille from the brig and engineers an escape from the Alexandria with all three Mark-II prototypes. Lyra tries to stop them in her Garibaldi-Beta, but is forced to retreat by Quatro's Rick Deus.

Episode 5: "Father & Son"

The captured Mark-II 02 and 03 are partly dismantled for repairs. Franklin offers a few suggestions, then grabs a laser torch and forces one of the workers to get him into Quatro's Rick Deus. He escapes from the R-Gamma, hoping both to redeem himself in the eyes of the EUG and earn a great reward for himself and his mistress with the capture of a piece of AEUGO's best military hardware.

Quatro gives chase in the Mark-II 01, followed closely by Camille in the one-armed Mark-II 03 -- its left arm is still being repaired.

The Mark-IIs and Rick Deus are attacked by the Alexandria, which is unaware of Franklin's escape. Quatro's Mark-II 01 is disabled as Camille arrives on the scene. Camille gets the drop on his father's Rick Deus, but is unwilling to shoot him. Franklin doesn't share his son's reservations and empties his magazines in a vain attempt to hit Camille's wildly dodging Mark- II.

A shot from the Alexandria settles the matter, blowing a hole through the Rick Deus, which explodes just as Franklin is bailing out. Camille has lost both his parents to Titan ruthless, watching them die just a few feet away, unable to save them.

Back on the R-Gamma, Quatro tries to console Camille by telling him about Char Aznable, who acted entirely on his own and kept his feelings to himself until he'd avenged the deaths of his parents. Camille is unconvinced, but Emma Sheen and Raquel London notice the change in Quatro's character.

Episode 6: "At Earth's Atmosphere"

Titan supreme commander Hyman Jamitoff plans to attack the R-Gamma with an Orbital Defense Satellite, while Camille begins designing the Z-Gundam (MSZ- 006) mobile suit.

Lyra and Gerold have an argument over her status as a divorcee, but Gerold gives in and tries to make amends before she goes off on her next mission.

As the R-Gamma prepares to drop Raquel into South America to spy on the Titan HQ in Jivaro, Quatro and Camille make a diversionary attack on a Solar Battery Satellite.

Looking up at the night sky from his home in Cheyenne, Wyoming, Amuro Rei witnesses the battle as meteoric lights in the sky.

Episode 7: "Escape At SIDE One"

The AEUGO leadership approves Camille's enlistment as a regular soldier. Camille isn't sure he wants it, but accepts in order to continue piloting the Mark-II 03. He's concerned about his ability to control his latent New Type powers.

The R-Gamma docks at Bunch 30 in "New Texas" (SIDE 1) so that Camille and Emma can witness first-hand Basque's atrocity: three million inhabitants were killed with G-3 nerve gas to suppress anti-EUG activity there. Bunch 30 is now a cosmic ghost town.

The Bosnia arrives and Lyra leads her commando team into Bunch 30 to size up the opposition. Overhearing the AEUGO explanation of the Bunch 30 incident, she confronts the group with the Titan version -- AEUGO rabble- rousers fomented a rebellion.

Hostilities escalate and move outside, where Lyra's Garibaldi-Beta is soon locked in mortal combat with Camille's Mark-II. The battle triggers Camille's New Type powers and he kills Lyra with a shot right through the cockpit. As she dies, Lyra perceives the truth and projects her regret that there is no resolution to the conflict between Earth and its space colonies.

Gerold is devastated by Lyra's death and calls off the attack. He swears vengeance against the pilot of the Mark-II, fulfilling Camille's vision of an endless cycle of violence and enmity between the two.

Camille is confirmed as an AEUGO soldier/pilot and, having witnessed the devastation of Bunch 30, has no regrets over Lyra's death.

Episode 8: "Dark Side Of The Moon"

As the R-Gamma approaches the Moon, Emma is also confirmed as an AEUGO regular soldier.

Gerold assumes command of Lyra's Garibaldi-Beta and, under the pretext of a post-repair test flight, sets out to ambush the R-Gamma.

Quatro spies on Emma and Camille over the command video circuit and overhears Camille express his belief that Quatro is really Char Aznable. The conversation is interrupted by Gerold's attack.

Camille goes out to defend the R-Gamma in the Mark-II 03 with Quatro backing him up in the Mark-II 01. Camille is taken aback by the fighting style of the Garibaldi-Beta -- Gerold was trained by Lyra and uses many of her techniques. The battle moves to the Moon's surface, with Camille entirely on the defensive against a maddened Gerold.

The R-Gamma makes it safely to the far side of the Moon and, as it docks safely at Ammon spaceport, Quatro joins the battle and drives Gerold off just as he is about to finish Camille.

Later, Quatro visits AEUGO financier Juan Rio in Ammon and together they decide on the next target: Titan HQ base at Jivaro.

Meanwhile, Camille and Emma are en route to the "space junkyard" at Erica when they're attacked by a Titan patrol led by Corcoran Cocker. During the ensuing skirmish, Camille trips over the remains of Haro, the robot Amuro Rei built for Frau Bau during the One Year War. On impulse, he takes it with him when they escape.

Episode 9: "New Bonds"

Raquel is captured just after landing in the Amazon. She is rescued by Kai Shiden, who piloted the Guncannon (RX-77) during the One Year War, but is now a war correspondent working with AUEGO. Kai tells Raquel that the Titans are moving their HQ out of Jivaro and together they plot to

capture a base radio station and transmit this information to the R-Gamma.

Camille is spending most of his spare time fixing Haro, so much so that he's late for a command staff meeting. Juan is outraged by Camille's tardiness and backtalk and "disciplines" the boy by beating him up.

Camille recovers in the men's locker room where Quatro, Appley and Roberto are getting ready to test the new Type-100 (MSN-100) mobile suit from Anaheim Electronics. Quatro is planning a raid on Granada to capture supplies and the New Salamis-type battleship being built there. Camille joins him in the Mark-II 03.

Aboard the Alexandria, Basque's personal aide Jamaican Daningan is also inspecting new mobile suits, the Marseilles (RMS-108), which are also built by Anaheim Electronics.

Corcoran spots he AEUGO mobile suits on the lunar surface while monitoring Ammon and orders an attack on the R-Gamma with a squad of High Zacks. Emma goes out in the Rick Deus to defend the R-Gamma.

Quatro and Camille take control of Grenada in a quick battle. Camille's New Type powers alert him to Emma's predicament. He returns to Ammon just in time to save Emma and turn the tide of battle against the Titans.

Raquel and Kai infiltrate the Titan HQ in Jivaro.

Episode 10: "Reunion"

AEUGO learns what is happening in Jivaro and speeds up its attack preparations. Camille continues to work on his Z-Gundam design, suggesting it be made transformable for atmospheric travel.

The Alexandria launches a multiple missile attack, but Camille's quick reaction saves Ammon from destruction.

Gerold and Corcoran head an assault in the Marseilles mobile suits. The R-Gamma and captured battleship Rhodesia launch during the attack, giving Camille a bad moment as he tries to defend Ammon and the escaping battleships. He reluctantly abandons Ammon to protect the R-Gamma.

Safely in space, the R-Gamma approaches the space shuttle Temptation, commanded by Bright Noah. A new variable mobile suit, the Methuselah (PMX- 000), comes at them at high speed. Quatro and Camille go out to intercept it and Quatro fires on it with a Mega Bazooka, but the Methuselah is too fast for him and gets away.

Camille has a New Type reaction to Methuselah pilot Paptimus Scirocco during this encounter.

The refugees from the Temptation are welcomed aboard the R-Gamma. Among them is Farrah, whose parents were arrested by the Titans after Camille's escape from SIDE 7.

Episode 11: "Plunge Into The Atmosphere"

Bright Noah, who commanded White Base during the One Year War, is appointed Captain of the R-Gamma for the invasion of Jivaro.

Paptimus Scirocco, pilot of the Methuselah, leads a surprise counter- attack. Emma turns back to defend the R-Gamma. The increased mobility of the booster packs developed for the Mark-II helps Emma's Rick Deus repel the assault force.

Scirocco is not used to fighting this deep in the gravity well and is forced to pull out, but the Alexandria launches reinforcements.

Emma's Rick Deus is damaged enough to prevent safe re-entry, so she reboards the R-Gamma while the rest of the AEUGO mobile suits begin their atmospheric descent.

Corcoran pursues the AEUGO force in his Marseilles, but a balloon-chute failure sends him plummeting out of control to a fiery death.

Episode 12: "Winds Of Jivaro"

The Titans are waiting for the AEUGO invaders and the two forces meet head-on in the sky and jungle around Jivaro. The inhabitants of the area feel betrayed by the EUG, which has let them be caught in the middle rather than compromise the trap, and greet the AEUGO forces as liberators.

The EUG has already moved most of its major equipment out of Jivaro and set a nuclear time-bomb in the central core. Camille's Mark-II defeats Gerold's Marseilles and, alerted by a New Type premonition, he rescues Raquel and Kai.

The inhabitants of Jivaro are packed into a Garuda giant transport plane, which takes off under fire from Titan ground forces ringing the area. The Garuda gets clear just as the entire Jivaro complex goes up in a nuclear fireball. It is

joined in flight by the Audomura, which is flown by Hyato Kobayashi, former pilot of the Guntank (RX-75) during the One Year War.

Episode 13: "Shuttle Launch"

Amuro Rei is under house arrest at a great mansion in Cheyenne, Wyoming, when he is visited by former White Base crewmember Frau Bau -- now married to Hyato Kobayashi -- who is on her way to Japan with her adopted children Katsu, Retsu and Kicka. Katsu is contemptuous of Amuro's pacifist refusal to take part in EUG space operations.

Quatro and Hyato prepare to transport the AEUGO forces back to the R-Gamma from Kennedy Space Center. Kai leaves a note for Hyato stating his certainty that Quatro is really Char Aznable. When Hyato confronts Quatro with the note, he denies it. Camille challenges the denial, but Quatro calmly replies "I am Quatro NOW."

Appley commands one of the shuttles. Just before launch, Bran Burtark attacks the Space Center in the Titan variable mobile suit Ashemore (NRX-004), destroying one shuttle. The AEUGO forces counterattack, but Roberto's Rick Deus takes a fatal hit defending Appley's shuttle from Bran's last-ditch assault. The Ashemore breaks off the attack and retreats as Appley's shuttle lifts off.

Episode 14: "Amuro Returns"

Still under surveillance, Amuro goes to the airport to see the Kobayashis off. He and and Katsu hijack the airliner and divert it to rendezvous with the giant transport plane Audomura.

Rosamia Vadam, an enhanced New Type produced by Augusta Laboratory, attacks Audomura in the new variable mobile suit Gyroplane (ORX-005). Camille is appalled at the power of the Gyroplane -- it takes the combined power of the Mark-II and the Type-100 to defeat it.

Bran, angered by Rosamia's failure, attacks Audomura in the Ashemore. Camille and Quatro again combine forces to repel the attack. Even so, Bran is about to smash the bridge of the Audomura when Amuro and Katsu arrive. The passengers have been let off en route, so they are free to ram the Ashemore with the hijacked airliner. Katsu parachutes to safety while Amuro is rescued from the falling plane by Camille. He then comes face to face with his former enemy in the One Year War, Char Aznable.

Episode 15: "Katsu Into Battle"

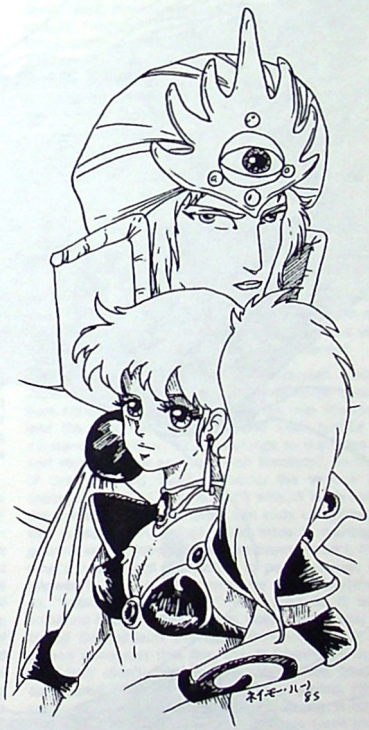
Amuro has lost much of his fighting spirit during his seclusion. This angers Katsu, who has looked up to him as a hero.

Irma Veltorchika, emissary from the association of former White Base crewmembers who support AEUGO called "the Club", arrives in an antique biplane. She tells Quatro that the Club can get three of the earthbound AEUGO mobile suits back into space to rendezvous with the R-Gamma. She is anything but shy and openly displays an amorous interest in Amuro.

Rosamia attacks Audomura in the Gyroplane again in an effort to regain Bran's favor. Katsu goes out in the Mark-II in order to shame Amuro into fighting. Rosamia almost kills the boy before Camille, in the Rick Deus, and Quatro, in the Type 100, fly to his rescue.

Irma is something more than sympathetic as Amuro berates himself for his own inability to do battle.

Katsu redeems himself for creating the current crisis by defeating the Gyroplane with a surge of New Type power. Hyato is angered by his son's actions but grudgingly forgives him as Audomura changes course for the Club base at Hickory.



GENJI + MURASAKI from TALE OF GENJI

THE TALE OF GENJI

Review/Synopsis of the Animated Feature
by Pat Munson-Siter

The animated feature THE TALE OF GENJI, released to the movie theaters in Japan in 1988, is based on the book by the same name (in Japanese, it's GENJI MONOGATARI) that was written in approximately 1010 by Murasaki Shikubu. TALE OF GENJI is certainly one of the oldest surviving novels written in Japan and is viewed even today as a masterpiece, as much for the characterization and growth of the characters throughout its length as it is for the style it is written in and the number of literary allusions and puns the author - a member of the Heian court in a position somewhat similar to the "ladies in waiting" of the European medieval period - used in writing her book.

Very Brief Synopsis:

Genji is the son of an Emperor by his favorite consort; but due to the lady's lower status the Emperor removes him from the succession in order to help protect him from court intrigues. The Emperor's Empress, Kokiden, mother of the heir to the throne, hates both Genji and his mother. When Genji's mother dies, Genji is raised first by his grandmother until her death and then at court. Genji is very beautiful; his mastery of the various religious and ceremonial dances is phenomenal, and his ability to write poems and puns is considered quite remarkable. He is known as "the Shining Prince"; and his every triumph brings the Empress to hate him more. The Emperor takes a new mistress, Fujitsubo, who resembles Genji's mother remarkably but has a more powerful family behind her. Genji has been married to Aoi, the daughter of the Minister of the Left; one of her brothers is To-no- Chujo, who becomes one of Genji's best friends. The movie starts with Genji's successful seduction of Yugao, who is actually To-no-Chujo's mistress. Genji sees a strange apparition in his dreams that night and is unable to drive it off; when he wakes he discovers that the frail Yugao has died during the night. Later, Genji overhears his friend To-no-Chujo and several guardsmen discuss the types of ladies they have encountered over the years; throughout the movie (and the book) Genji will meet most of the types they discuss.

The movie continues with many scenes taken from the novel, including Genji's seduction of his stepmother Fujitsubo (which results in a son, whom the Emperor places in the succession - he will eventually become Emperor later on in the novel) and his adoption of the young girl Murasaki into his household. (She will eventually become his favorite wife several years later.) During a Festival in honor of Fujitsubo's pregnancy, Genji dances wonderfully despite his depression. Later, his father abdicates in favor of Kokiden's son, and shortly thereafter dies as Genji and Fujitsubo play music for him, and the crown prince (son of Fujitsubo and Genji) holds his hand. During a ceremony of lustration at the Kamo River, the cart belonging to Genji's wife, Aoi, is pushed past that belonging to Lady Rokujo, damaging the other Lady's pride and position. Rokujo is an ex-lover of Genji's, and shortly thereafter Aoi falls seriously ill. It seems that Rokujo's spirit is possessing Aoi and slowly killing her, even though the Lady herself is unaware of what is happening. As Aoi dies, Rokujo's spirit speaks to Genji...and at home, Rokujo discovers that her hair smells of the incense burned in the sickhouse, and no matter how much she washes it she cannot get the smell out. After Aoi's death, Genji takes Murasaki as his wife. (She still views him as a 'big brother' and is rather upset when he forces himself on her...) With Kokiden's son as Emperor, and herself as Dowager Empress, Genji's major enemy has come to power, and Genji finds his power at court waning seriously. Fujitsubo decides to become a nun, and the scene where she cuts her hair is very touching. But this leaves Genji with almost no supporters at court, for even his ex-father-in-law, the Minister of the Left, has been finding himself out of favor. Genji then makes the mistake of letting himself get caught "visiting" the Dowager Empress' younger sister Oborozukiyo - who also happens to be the consort of the present Emperor, his half-brother. In disgrace, Genji prepares to leave the court into exile, and as the movie ends is dancing a ceremonial dance to placate whichever of the kami he has managed to anger...

COMMENTS:

All in all, this feature follows the first chapters of TALE OF GENJI rather closely, and ends at approximately chapter twelve, in which Genji goes into exile at Suma. You will enjoy this movie a LOT more if you take the time to read through even an abridged copy of THE TALE OF GENJI before watching the animated version. Once you're familiar with the characters and the background against which the action takes place, it can be a lot of fun - I showed a copy of this to some friends who had also recently re-read TALE OF GENJI and we enjoyed trying to figure out which lady was which during the various seduction scenes!

This movie, however, is not for the prudish. Heian period Japan had mores and cultural conventions quite different from either modern day Japan or our own Western culture, and the producers of this movie were faithful to those differences. Further, GENJI belongs to the class of books and stories known as "Don Juan literature", so there's a lot of time showing Genji seducing the various ladies he managed to fall in love (in lust?) with...it is his seduction of the Dowager Empress' sister that ends up getting him sent into exile, for one thing! While there is nothing sexually graphic shown (other that a bare breast or two), it's obvious what's happening! (According to period mores, men were allowed to have quite a few wives and concubines as well as "outside entertainment" - so long as it wasn't with someone ELSE's wife!) Further, some people may be put off by all the makeup the men (including Genji) wear, but please remember that this, too, is historically accurate. At least they didn't paint the characters' teeth black, as was considered the rage during the Heian period. (There's one passage in GENJI where the main character is thinking how beautiful one of the princes is, with his teeth oh so nicely rotted into blackness...)

The producers have taken a few liberties, especially in Genji's dream sequences. In the original novel, the author does say that Genji is given to having some very strange dreams, but only details two of them (one in which he's told that he'll have three children - one will become Emperor, one an Empress, and the third a Chancellor. The second dream occurs during his exile when the spirit of his father (the late Emperor) visits him and tells him it is time for him to return to the court.) However, the studio has used these dream sequences very effectively, keying in to the symbolism they've used to indicate Genji's sensitivity to, and fear of, death. Whenever someone close to Genji dies or is going to die, Genji gets visions of sakura (cherry blossom) petals, sometimes in the shape of a ghost-like kimono. Again, this too is something of an invention, but it works quite well and lends a mystic element to the movie. (Even in modern day Japan most Japanese believe strongly in spirits and the like; this was even truer in the Heian period.)

As the movie only covers the first 12 of some 54 chapters, there could well be sequels to cover Genji's exile, eventual return, and his later triumph as he becomes Chancellor to the Emperor. (I can hope, anyway!)

The artwork in this feature is quite unlike most used in the Japanese animation I'm familiar with. It looks almost like the U-kiyoe woodblock print style of art "come to life", and really is quite effective for this period piece. The artists have obviously tried to make sure that the clothes, the fans, the shoji screens, architecture, and all are true to the Heian period designs actually worn or used. I really like the artwork in this movie! It's absolutely gorgeous! The background art in many places reminds me of that used in NIGHT ON THE GALACTIC RAILROAD. The animation is well done, if not great. There tends to be quite a few fairly static scenes in the movie; lots of "talking heads".

This leads me into the fact that I wouldn't advise anyone to show THE TALE OF GENJI at a convention. I'm not even sure I'd show it at an anime club meeting, unless you've got people attending who are familiar with the book and can explain what's going on. Even a subtitled copy wouldn't help that much - one of my Japanese pen pals, who saw the movie in the movie theater, says that even if you know what they're saying the movie doesn't make much sense unless you're also familiar with the novel it is based on. There is not a lot of action in this movie.

Don't let the fact this is a "slow, talking-heads" movie throw you off. Get off your duff, read through a copy of TALE OF GENJI, and enjoy the movie!

NOTE: I have used the names for characters as given in the Seidensticker translation of TALE OF GENJI. Because the movie only covers the first 12 chapters of the books, the abridged translation (which covers the first 22 chapters) would probably more than adequate to start with. If you like it enough, then you can get the complete translation!

BIBIOGRAPHY:

Morris, Ivan; World of the Shining Prince: Court Life in Ancient Japan; Penguin Books, 1964 (It's currently out of print; I borrowed a copy from the library - if anyone finds a copy in a used book store, I'm INTERESTED!!!)

Shikibu, Murasaki; translated by Edward G. Seidensticker; The Tale of Genji; Knopf, 1987 (unabridged edition, $17.95, ISBN 0-394-73530-7. There is also an abridged edition which is considerably cheaper...)

ROLL YOUR OWN

By Rodford E. Smith

Like many video collectors, I have two VCRs. I also have a stereo system and a CD player. It recently occurred to me that I could put all of this together to do more than simply dub tapes.

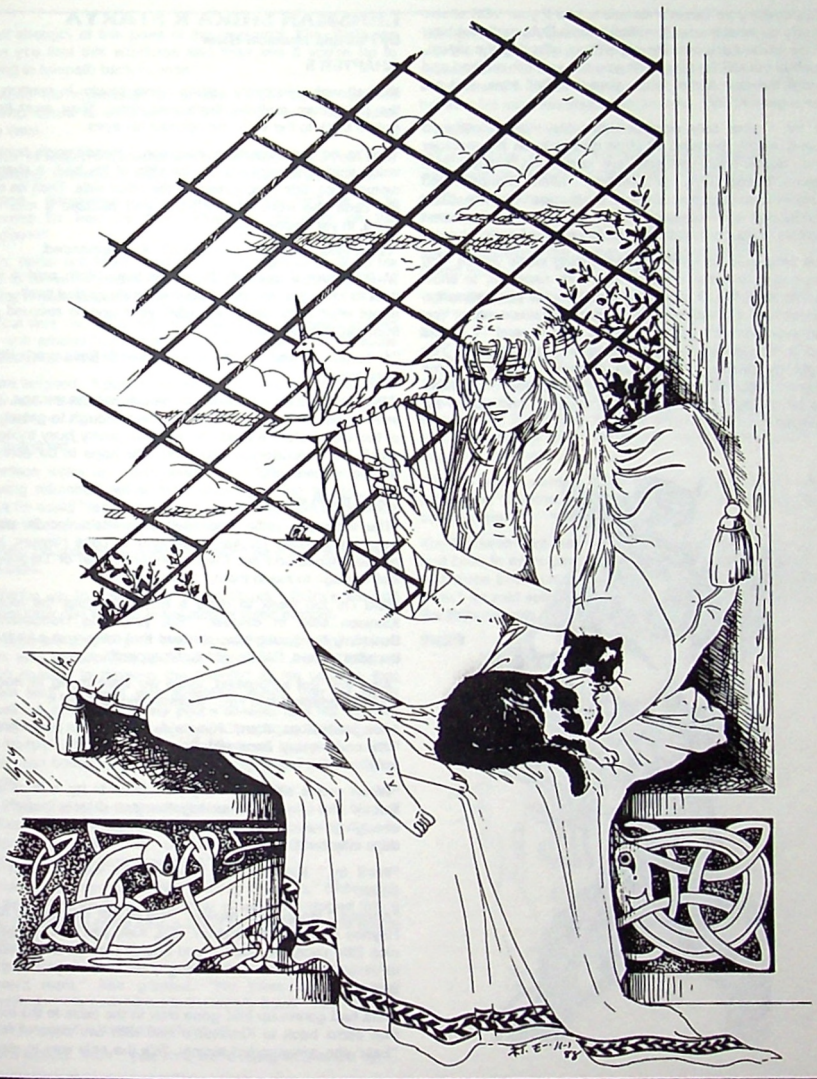
Being a fan of music videos, I took my Project A-ko tape, a Deep Purple CD and a couple of blank tapes, and produced a six video video which I call "Woman from Tok-A-ko." No, it is not professional quality, but it is fun to watch. Even non-anime fans who have seen this little bit of whimsy like it.

The procedure is fairly simple. You look at a tape, taking notes on the locations of scenes you want to include. Then connect your two VCRs with a jumper and tie your source of music into the recording VCR. The exact connections needed will vary with the VCR and stereo equipment; be sure to check your owner's manuals if you have any questions. If you don't have a stereo VCR, turn the balance on your music source all the way to one side and just use that channel. You can also go to a local electronics store and buy an adapter which will blend two channels into one.

Once everything is connected, there are two ways you can go, one difficult but producing a higher quality product, the other easier but requiring multiple dubs.

To use the first method you must be able to pause both the recording VCR and the source of music, and have the dexterity to stop them both at the same time, either by yourself or with help. You start your "from" VCR, your "to" VCR and the music all at once, with the "from" tape cued to the first scene. When the time comes to cut to the next scene, pause the "to" VCR and the music, then cue the "from" tape to the next position on your list. This requires practice, good coordination, and more than a little luck, but you can produce your finished product in one generation.

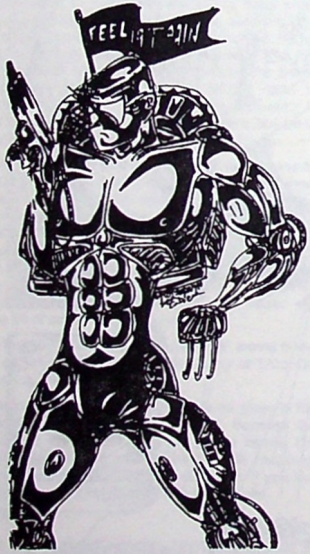
With the second method you don't bother with the music on the first run-though, which leaves you free to concentrate on getting the video portion right. After recording the scenes in the sequence you want, you pop the "to" tape into the "from" machine, put a fresh tape in the "to" machine, connect the music, and start recording. Hopefully, the video breaks and the music breaks will be in synch. If not, and the cause is simply that the music started too early or too late, rewind everything and start over. If the breaks are off, you will have to do the "to" tape over again. With a good quality recording on the first "from" tape this method produces acceptable quality in the final video. [Editor's Note: If you have a high-end VCR or even a new low-end



VCR, check your owner's manual to see if your VCR allows you do do what is usually called "Audio Dubbing" (dubbing a new audio track over the old without affecting the video), if one of your VCRs allows this you can use this method and record the new audio on the your first "to" tape, and not lose a generation!]

So far, I have only produced the one video mentioned above, mainly because of other demands on my recorder time. Some future projects are combining scenes from Cosmo Police Justy to Lennon's "Mind Games," and scenes from Vampire Hunter D to Joe Walsh's "The Confessor." I'm sure most of you can think of several projects of your own right off the tops of your heads.

This procedure isn't limited to producing music videos. You can use it to make a trailer tape with narration, to show people samples of Japanimation. Or you can rearrange scenes from a piece of anime to create your own story. You can even combine bits and pieces from several TV shows and/or movies. Captain Harlock versus Char Aznable! You might try providing your own dubbed version of some program, either doing it straight or as a parody. You have the technology. Put it to use. Be creative. And above all, have fun!



LENSMAN SHIRA R'STARYA

by Patricia Munson-Siter

CHAPTER 5

Kimball woke, instantly setting nerve blocks in memory of the pain, then realized there was none. They must have gotten back to the ship...he opened his eyes.

"You're on the Pole Star, Kinnison," Henderson's familiar voice said. The pilot sat to one side of his bed, a strange woman Kim didn't recognize on the other side. Then he saw the Lens she wore on her hand and realized it must be Shira, in yet another guise.

"Grief. How long have I been out?" Kim demanded.

"A little over a month," Shira told him. "Seth said it was best to keep you asleep while your body healed itself -- just about what Lacy did to me after your people rescued me from that Boskone ship."

"A month -- and we're not at Grand Base yet? What happened?"

"We got holed by a Boskone cruiser during the escape. The warp generator held together just long enough to get us out of the area before it died. We've been pretty busy trying to repair her," Henderson told him. "We hope to be done in another week or so."

"Can't reach anyone?"

"The subspace radio was destroyed. We're too far away from Grand Base for me to be able to Lens Haynes, and neither Henderson nor I know either Worsel or Tregonsee well enough to reach them," Shira told him.

"And I'm too weak to drive a thought across the room!" Kinnison said in disgust. "But you said Henderson--" Suddenly the young man realized that there was a Lens on the pilot's hand. "When did that happen?"

"After you got ambushed, while we were trying to rescue you," Henderson told him. "Mentor said I'd need it..."

"Congratulations, then," Kim said, shaking the pilot's hand. "We need every Lensman we can get, as if I had to tell you!"

"When you're stronger, Kim, we'll have to try a three-way link up and see if all of us together can drive a thought far enough to reach someone," Shira suggested. "Even a few days may be important."

"We'll try," Kim agreed. "The sooner we get back the better."

"Agreed," Henderson replied. "We've got information here Haynes has been itching for. Still, Kim, you had yourself a nice little vacation, even if you couldn't be awake to enjoy it! Now that you're well enough, we'll work you to your limit."

Shira had gotten up and gone over to the table in the room. She came back to Kinnison's bed with two trays of food. "Eat," she commanded sternly. "It's the only way to regain

your strength at this point of the treatment, Kim. We'll see how you feel this afternoon and then see if you're up to trying to telepath back to base."

Despite his anxiousity to contact Grand Base, Kim fell asleep almost as soon as they left him lay back down after the meal.

"Well, at least it's a natural sleep this time," Shira said after checking. "He should feel a lot better when he wakes up."

"Good," Henderson said soberly. "Maybe he'll be up to Lensing for help by then. Shall we go work on the engines?"

"No, better not. We'll need our full strength to back up his call to Worsel or whoever's closer. With any luck someone'll be by to pick us up in a few days."

"'Bout time we got a day off!" Henderson grinned, putting an arm around her shoulder. "Shall we go soak up some warmth in the hot tub while we wait?"

Shira laughed. "I don't think what you have in mind is rest!" she said. "Seth, monitor Kinnison and let us know when he begins to wake up."

"Understood."

Kinnison woke up again later in the afternoon, this time feeling refreshed rather than drawn out. He smiled. This time he could "feel" the prescence of Shira and Henderson in the next room as well as hear them.

Hey! I'm starving to death in here! he spoke lightly over his Lens.

**You're up to using your Lens! Good!" Shira's thought came back, the warmth in her mental voice evident.

We're bringing in your stew, boss, Henderson's "tone" was also affectionate, although he hadn't been Lensman long enough to develop the "depth" to his sending that Shira had. Kinnison was suddenly aware that he could smell the stew through the pilot's senses, and felt his own mouth start to water in response. Of course, his body was so hungry for real food - despite the broth he'd had earlier - that even boiled shoe leather probably would have smelled good.

And this stuff definately wasn't shoe leather, he told himself as he forced himself to eat the stew slowly, taking time to savor every bite. "My compliments to the cook who programmed the food processor," he said.

"Flavor is as important to the meal as nutrients," Shira said, smiling. "And cooking is a hobby of mine developed into a fine skill during many long months by myself on solo space missions."

"Well, Hen, at least you married a woman who can cook a decent meal," Kim grinned. "No jokes about burned meatloaf..." He pushed aside the empty bowl. "Well?"

"Deep subject," Henderson intoned.

Shira sighed. "Hen....yes, Kim, we're ready to give it a try."

"All right. Touch minds, then." Kinnison reached out, linked with the fusion Shira and Henderson had become. Strength radiated from them to him as he flung his mind outward, using Worsel's mental pattern as a goal. He drew a blank, but then his mind touched a familiar one - Chris!

Clarissa! he spoke into her mind.

Kim! You're alive! his wife replied instantly, relief overwhelming her for a few seconds. **Where are you?**

Henderson replied to that, his mind supplying the navigational data needed to locate the battered ship. Then Shira threw in the information about the Boskonian map, and all three emphasized the urgency in getting that item back to Grand Base.

The Brittania will be there as fast as Thomas can boost her, Chris reassured them. With that, the four-way meld faded.

"Yahoo!" Kim hooted. "The Brittania is on her way!"

"Which means we'll have the repair work finished at Grand Base," Henderson said. "It should take 'em about 32 hours to get here, if Clarrissa had her coordinates right....which she undoubtably did," he added hastily as Kim's face began to cloud up.

"Well, I won't say the work went to waste," Shira said practically. "Another few days - and we'd've had the drive back on line."

Kim has seen from their minds what shape the engine room had been in when they'd started, as well as how much work had since been accomplished. "You did a hell of a lot of work," he said soberly. "Well, let's relax while we can. After the Brittania gets here we'll get no rest..."

FINIS

LETTERS TO THE EDITOR

CREAM LEMON DISPUTE

In regard to the March issue of Celluloid Diversions, the EDC must strongly object to your reply to correspondence from Glen Williams concerning Cream Lemon Videos. Amidst your editorial remarks about Animag, factions in California fandom, etc., you make inaccurate and damagingly misleading remarks about the EDC-run videorooms at the Dallas Fantasy Fairs, stating that

> ...the EDC continues to have all-night Cream Lemon Festivals at Dallas Fantasy Fairs. They claim the material being shown is "PG-13" and allow anyone to watch it, no matter how young! This is only asking for [eventual] trouble from [the] press and anti-porn groups.

Your remarks contradict EDC attitudes concerning Cream Lemon videos. We have never made any claims that Cream Lemon videos are PG-13 material. Rating film is the province of the Motion Picture Board; the EDC does not presume to rate these videos. We do not habitually show Cream Lemon all night. We do not allow just anyone to watch these "no matter how young." And we do not allow this material to be screened in such ways as would "only (be) asking for trouble from the press and anti-porn groups."

At Dallas Fantasy Fairs, Cream Lemon videos are only shown in limited numbers late at night before the "People's Choice" selections. The play list is well-marked outside the room. The anime video room itself is not in a heavily-trafficked area of the convention, it is in fact well away from other convention activities; the surrounding rooms are closed. Thus accessibility to the Cream lemon screenings is limited to those interested parties who are directly looking to purview that material. We keep security in the rooms, not necessarily at the doors, and those underage persons who might wander in despite the "Adult Only" warning are approached and quietly asked to leave.

Our attitude towards these videos has never been "Show Cream Lemon come hell or high water." In fact, audience response entirely dictates whether or not we show Cream Lemon at all. We screen the videos because the attendees want to see them and more people are then attracted to the room at that time. At the March DFF, we refrained from showing Cream Lemon Films entirely pending results from an extensive viewer survey conducted at the con. Our viewers have informed us that they wish to continue seeing Cream Lemon in the vidroom. However, it should be noted that audience response cannot be gauged solely by formal polling or survey-taking. As you are doubtless aware, having worked extensively in conventions yourself, the popularity of a film can be determined by attendance and verbal response, along with commentary made by viewers. Post-convention programming choices directly reflect those determinations made concerning popularity of and attraction to a film. Programming is even occasionally altered during a convention according to the particular character of a con audience. For example, at the March DFF it was determined during a panel that there were numerous parties interested in seeing North American anime. Changes were made and publicized, and that evening part of "Godzilla Fest" was canceled in order to make way for "Rock and Rule" and "Heavy Metal". Choices based on common sense have guided men for years, and the EDC is proud to follow in this tradition.

In the main, Randall, what is deemed appropriate viewing material at a science fiction convention must be taken into consideration. At conventions all over the world such live action films as Friday the 13th, Brainstorm, A Clockwork Orange, Flesh Gordon, Rocky Horror Picture Show, Barbarella, Monty Python And the Holy Grail, Vamp, The Hunger, Cat People, the Bond films, HellRaiser, LifeForce, etc. are shown, to name a few. All these films contain material that sensitive viewers might find objectionable. Nevertheless, they are typically shown at all hours, without common sense discretion, and more importantly, without audience objection. The literature of Science Fiction is filled with controversial material. From H.G. Wells to Ron Hubbard, Heinlein, and Phillip Jose Farmer a long-standing tradition of material and ideas exists which can be considered shocking, objectionable, or controversial. Science fiction convention art shows contain pieces which are more distinctly explicit than any Cream Lemon videos that the EDC would consider screening. And, if you have attended many conventions costume contests, you are aware of the controversial examples presented by the fans themselves; i.e., the half-naked slave woman or the scantily armored amazon, both popular motifs. What differentiates the attitude behind the EDC and its anime programming choices from some of these other examples can be perceived in parallel to a situation found at a dealer's table. Twice, at two different conventions, with two different dealers, a Kirk/Spock (KS) fanzine was displayed along the front line of merchandise, despite its rather explicit cover. Other dealers carry these types of zines also, however, they generally place them in boxes labeled as such or as "specialized fanzines", thereby showing discretion and taste. We, the EDC, like the latter dealers, have some limited amount of mature material, yet are willing to show discretion and taste in its handling, in accordance with standards of responsible behavior. The EDC hopes that the benefits of such responsibly-handled screenings of Cream Lemon can be seen versus the possible dangers of its irresponsible display. We hope that other clubs working convention video rooms will follow our example by showing Cream Lemon videos only in proper, well-designated areas during off hours at a convention.

Thank you for your attention and your consideration in printing this letter.

The Staff of the EDC:

Edith DeGolyer	Logan Darklighter
Jeff Blend	James P. Reader
John Larson	Mark Snider
Merl Wakefield	Terry Marrable

[First of all, I will apologize for the statement "They claim the material being shown is 'PG-13 and they allow anyone to watch it, no matter how young'". This statement was made to me by a friend of one of the EDC staff members who called me claiming to represent the EDC and Bulldog Productions after I wrote a letter to the EDC on this issue in early January of this year. In spite of what this person said, it is apparently not the position of the EDC that the Cream Lemon material they show is "PG-13" material suitable for viewing by all ages. I am sorry for this misunderstanding, but if the EDC had replied to my original letter and phone calls on this subject directly, instead of through an intermediary, this unfortunate statement would never have seen print.

However, I feel obligated to disagree with much of this letter. First of all, in regard to the EDC's handling of the showing of Cream Lemon videos:

1) The "play lists" on the doors of the anime vidroom do not always indicate that a given video is "adult" material, but just list the title and showing time. For example, if you were unfamiliar with Cream Lemon-type videos would you know that the titles Star Trap and Raul were adult videos?

2) While the video room is not in a "well-trafficked area of the con, it is often right next door to the film vidroom and at DFFs that I have been to, people have to open the door and look in to tell the vidrooms apart (after the signs disappear to some "souvenir collector").

3) The person running the (normally quite dark) vidrooms is usually seated in the front of the vidroom, with his/her back to the majority of the audience, watching the videos instead of who is coming in the vidroom. I have seen this during the showing of Cream Lemon material just as I have seen people under 18 in the video room during these showings. The person running the room during the showing of these material should be right by the door and watching people who come in instead of the videos (better yet, he should be outside the door checking IDs).

The EDC claims that people want to see Cream Lemon videos in the vidroom. I can believe that, but that is still no reason to show them. I imagine that, if asked, you'd get a lot of fans who would like to see "Debbie Does Dallas" and "Deep Throat" shown in the film vidroom (especially if they were substituted for some of the dreadful stuff that used to be shown at every DFF in the film vidroom), but that would not make it a good idea to show these films!

This letter seems to claim that Cream Lemon material is no different that films like Flesh Gordon, Rocky Horror Picture Show, Barbarella, Monty Python and the Holy Grail, LifeForce, and the like. I beg to differ here, there is a great deal of difference. While the films mentioned do show nudity and people going at it in bed, they do not show the actual sex act with close-ups on the sexual organs in action as much of the Cream Lemon material does (admitted with electronic fuzzing of the sexual organs). Also the films mentioned have a plot of which the sex, violence, and/or nudity is but one element of. The Cream Lemon videos that I have seen (about 20 of them) have little real plot and are more like juvenile wet dreams than real stories. In my opinion, the great majority of these videos have more in common with "Debbie Does Dallas" and "Deep Throat" than the films listed in the above letter. It seems to be that anyone who considers Cream Lemon type videos to be acceptable con fare (for a vidroom that does not check IDs) would have to consider "Debbie Does Dallas" and/or "Deep Throat" acceptable fare for the same con vidroom if someone electronically fuzzed the sex organs in these films - a position that I do not believe many would take. (In regard to art shows and costume contests: Very little of the art in the art shows I've seen at cons depicts graphic sex activity and I have never seen any nudity [just an occasional bare breast], let alone any on-stage sexual activity, at any costume contest at any of the numerous conventions I've been to in my years of fandom — so I think that apples and oranges are being compared with these statements.)

I would like to point out, as I have before, that these materials are basically pornography. Soft-core pornography, true, but still pornography and suffering from all its ills. These videos are violent, often show rape and violent sex performed with unwilling partners, and are in general demeaning to our humanity. This has never been the image we as science fiction fans have tried to project and I really hate to see it done today. While some may think that showing these videos in con video rooms is an expression of their freedom of speech, in my opinion, all that the public showing of these videos at cons demonstrates is poor taste, poor judgment, and a lack of concern for the demeaning nature of pornography.

Finally, I think this is something that the leadership of the EDC and the leadership of the C/FO are simply going to have to "agree to disagree on." The C/FO is not going to blacklist the EDC because they choose to show Cream Lemons in the con vidrooms they run, we just will not help them run these vidrooms by providing tapes and occasional assistance in actually running the vidrooms as we have in the past. The EDC is still one of three anime groups I recommend to people who ask me what groups the should consider joining and this disagreement is not going to change that. However, I hope that their policy does not backfire on anime fandom in the long run - whereas I will not do anything about their policies other than bitch, complain, and try to convince them to change them when the topic comes up, both the I and the EDC staff know there are others who may feel obligated to involve parties outside of fandom in this matter.—RSS]

GENERAL C/FO NEWSWIRE

C/FO-AUSTIN VOTES TO WITHDRAW, SAN ANTONIO EXPECTED TO FOLLOW SUIT

During a straw poll held during its May meeting, C/FO-Austin unanimously voted to withdraw from the C/FO in favor of becoming a chapter of the now forming South Texas Animation Association. A formal vote to withdraw is to be held at the group's June meeting. The Executive Board of C/FO-San Antonio has voted to recommend that C/FO-San Antonio do likewise and a formal vote to withdraw will be held at C/FO-San Antonio's June meeting.

The reasons given for pulling out of the C/FO were numerous, but generally boiled down to two important reasons. First, the C/FO members in San Antonio and Austin tend to believe that the C/FO reorganization has failed in that, while the C/FO is now an active organization, it is only such an organization because of the work done by C/FO-Austin and C/FO-San Antonio members over the past three years and that they continue to do to this day with limit or no real aid from the rest of the membership. Second, members of Austin and San Antonio think it is quite unfair that while they follow the C/FO's rules governing chapters, the Los Angeles chapter is allowed to get away with repeated violations of the C/FO's chapter rules with nothing more than a slap on the wrist. The membership of C/FO-Austin and C/FO-San Antonio believe that they could do a better job of serving anime fans nationwide if they did not have to drag the albatross of the C/FO around with them.

Randall Stukey, who has been serving on the bylaws committee of the South Texas Animation Association presented a draft of the STAA bylaws at the C/FO-Austin meeting. He pointed out that this draft was only two pages long and that the final draft would be less than three pages long (in comparison with the C/FO's monstrous ten page bylaws). Randall stated that the difference in length could be directly attributed to fact that the STAA bylaws were being written for a new group instead of being patched together to satisfy the numerous factions of a group like the C/FO. A representative of the South Texas Animation Association also explained how the group would function and the fact that changing groups would have little effect on the way C/FO-Austin functions.

Randall Stukey stated that if he were elected (or appointed) to an office in STAA at its first annual meeting in July, he would be resigning his C/FO offices shortly thereafter to devote his spare time to STAA. Randall made it clear, however, that he would not be doing most of STAA's work as he had the C/FO's work, in fact he stated that the proposed STAA bylaws required that members with voting rights serve in any office to which they are elected or appointed unless excused from such service by majority vote! (No rights for those not willing to accept some of the work and responsibilities for which they are qualified, in other words.) When asked what his resignation would do to the general C/FO, Randall stated that he did not really know, but that he expected that several other board members would resign if he did and that the club would must likely go back to its pre-San Antonio takeover "do nothing, publish little or nothing" ways at best. He further stated that if qualified C/FO members do not step forward to take over the duties, responsibilities, and the hours of work required by the positions being vacanted immediately, the C/FO might simply haved to be dissolved.

CHAPTER/AFFILATE NEWS

C/FO-AUSTIN

Next Meeting: June 24, 1989
Location Unknown at press time
Suggested Donation: none
For more information: Sarah Still, (512) 346-1558

June Schedule Unknown

New Meeting Location: The Lawnmont Apartments has started charging $25 a meeting rent on their clubroom, therefore the chapter is looking for a new place to meet. Regular attendees will be notified of the June meeting location before the meeting. The general C/FO has been advised of this vote as required by the C/FO bylaws.

Vote to Withdraw: As reported above, C/FO-Austin unanimously (but unofficially) voted to pull out of the C/FO and join in the formation of the South Texas Animation Association. The official for the record vote on this action will be held at the June meeting. Be there.

C/FO-SAN ANTONIO

Next Meeting: June 11, 1989
at the Winston Apartments' Club Room
on Sir Winston Drive, San Antonio, TX
Suggested Donation: C/FO Members-$1
Non-C/FO Members-$2
For more information: Randall Stukey, (512) 655-2676

June Schedule (Times are approximate)
1:00 - 1:30 Lupin III #?
1:30 - 2:00 Saint Seiya #23
2:00 - 2:30 Ju Shin Rygar #1
2:30 - 3:00 Aura Batter Dunbine #9
3:00 - 3:30 Urusei Yatsura #?
3:30 - 4:00 C/FO-San Antonio Business Meeting
4:00 - 5:00 OVA Hour: Patlabor
5:00 - 5:30 Samurai Troopers #6
5:30 - 6:00 Votoms #37
6:00 - 7:00 DINNER BREAK
7:00 - 8:30 Buckaroo Bonzai
8:30 - 9:00 Borgman #1
9:00 - 9:30 City Hunter #27

New Schedule: The new lineup voted on at the May meeting takes effect this month. Mobile Suit Gundam, Orange Road, Cats Eye, Dragon Ball, and Gatchaman are no longer being shown and Lupin, Rygar, Borgman, and an OVA Hour have been added to the schedule. The first Patlabor OVA was selected by the chapter Executive Board for our first OVA Hour showing, in the future this will be

voted on during the business meeting just like the feature is currently.

Vote to Withdraw: As reported above, the C/FO-San Antonio Executive Board voted to reccommend that C/FO-San Antonio pull out of the C/FO and join in the formation of the South Texas Animation Association. An official vote on withdrawing from the C/FO will be held at the June meeting. The general C/FO has been notified of this vote as required by the C/FO bylaws.

San Antonio Fan Fair: We'd like to thank our video room volunteers for their assistance in running the SAFF video room: Charles Blades, Shon Howell, Tina Mailloux, Tammy Mailloux, and Randall Stukey. We'd also like to thank Larry Lankford of Bulldog Productions for providing the big screen TV.

San Antonio Chapter Newsletter: Nestor Rivera has started an unofficial monthly chapter newsletter. The first issue appeared at the May meeting. While it currently contains the meeting schedule and little else, Nestor and his staff hope to expand the newsletter with articles from the membership. Thanks, Nestor!

THE DEATH OF THE C/FO

If you are wondering why C/FO-Austin and C/FO-San Antonio are pulling out of the C/FO and forming their own organization or if you are wondering why four of the six permanent members of the C/FO Board of Directors have decided to quit their posts. Read on.

Last fall, C/FO-Los Angeles surprised the entire Board of Directors by adopting a charter (and thereby promising to obey all the rules set forth in the C/FO's bylaws as they were interpreted by the general C/FO - their charter contained the required clause stated the the rules of the general C/FO were superior to the rules of the chapter in case of conflict). Despite some misgiving on the part of some board members as numerous statements from Los Angeles members had made it quite clear that they did not approve of the new chapter rules, Los Angeles' charter was approved by the board and C/FO-Los Angeles was granted chapter status.

C/FO-Los Angeles responded by immediately violating both their charter and the C/FO's bylaws. At the time C/FO-Los Angeles approved their charter, three of their chapter officers did not meet the requirements of their new charter or the C/FO's bylaws for holding chapter office: they were not current general C/FO members in the regular or full membership class. According to the minutes of the Los Angeles meeting at which they voted to adopt their charter, Los Angeles gave these three officers one month to meet the general C/FO membership requirements of their office. By the next C/FO-LA meeting, one of their errant officers had rejoined the C/FO, one announced that he would not and resigned his office, but the remaining non-member was allowed to continue in office apparently on the promise that he would join "soon". A couple of months went by and this ineligible officer keeps coming up with excuses and is not only allowed to continue in office, but is re-elected to that office in spite of not being a member. The officers of C/FO-Los Angeles had been warned prior to their chapter election that proceedings to expel the Los Angeles chapter would be started if LA defied the rules by continuing this non-member in his office. Therefore, after the elections results were announced, in the December 1988 issue of C/FO-COMMUNICATIONS, C/FO-Los Angeles was told that if this individual did not have a valid C/FO Membership Card in his hand by the the January 1989 C/FO-LA meeting, they were to declare the office vacant and immediately elect a qualified general C/FO member as their chapter Programmer.

Well, the person in question did not have a valid C/FO Membership Card by their January 1989 meeting (that's three or four months after the chapter's original -- and quite acceptable -- deadline to their officers had expired!), and C/FO-LA declared the office vacant (but allowed, as shown by the minutes of the January LA meeting, this non-member to continue in his duties of setting the video schedule for the dues-paying members to watch), but did not hold new elections. Instead they gave this non-member yet another month to become a C/FO member. His membership was finally received by the C/FO a couple of days before the February 1989 C/FO-LA meeting --- after being allowed to serve almost six months in violation of not only the C/FO Bylaws, but the charter of C/FO-Los Angeles.

In March 1989, the C/FO Board of Directors voted unanimously to suspend C/FO-Los Angeles chapter status (and to forbid them from using the C/FO's name and marks) until such time as they approved and submitted an acceptable resolution of apology for violating their charter and the general C/FO's bylaws. Each general C/FO member who was known by the general C/FO to attend LA chapter meetings was sent a long letter detailing what had happened and why. The suspended Los Angeles chapter was informed that it would be held responsible for obeying all C/FO rules during its suspension.

This was a very minor penalty considering the offense and the length of time the Los Angeles chapter allowed it to continue. The board expected LA to submit an acceptable resolution of apology and that that would be the end of it. March and April pass without an apology.

Then the bombshell drops. LA Bulletin #91 arrives in the mail with the minutes of their April meeting. Three major rules violations in one meeting, one of which was in an area that had been clearly covered in the C/FO's letter to all LA members! I am reprinting the paragraphs that contain these violations in full and will explain the violations after each paragraph:

First Violation:
From the April LA meeting minutes: "The 144th meeting, on 15 April, was held back at the Gardena Valley Japanese Cultural Institute after a five-month absence, but in a new room for us, Room 202. An eye-catching C/FO sign by Don

------- **Continued on Page 25** ------

C/FO FORUM

A TEXAS DEFENSE FOR THE WEST COAST

Commentary by Eric Kouba

[This commentary is in reply to my August 1988 editorial! I am printing it in its entirity and will no editorial comments (save one correction of fact). I think Eric makes some good points, but overlooks a few important points. I'll discuss what I believe Eric overlooked in a rebuttal, which you should find in the column to your right.—RSS]

Two months ago, I got my copy of Whispers of Iscandar #11 (the EDC's operations newsletter) in the mail and read through it very carefully. Air Force duties prevented me from writing sooner, but now I have the time to write a proper response to Randall Stukey's letter to the EDC: It was actually a reprint editorial he wrote last year for Celluloid Diversions. A year ago, I had no complaints (silence gives consent). But now I have problems with some of the things Randall has written.

To begin with, who am I? Where do I come from? What is my political affiliation in the world of anime? Well, I am originally from Austin, Texas and I went to college at Urbana, Illinois. I have been into role-playing games, general wargaming, and comics for quite some time. I am not a long-time member of any type of fan club, and am quite inexperienced when it comes to fan club politics or operations. I first found out about anime at the 86 Dallas Fantasy Fair, and joined the EDC on the spot. Back home in Austin, I contacted C/FO-Hill Country and, indirectly, C/FO-San Antonio. One final college semester and a commissioning ceremony to become an Air Force lieutenant put everything on hold, but spring 87 saw me regularly attending Hill Country and San Antonio meetings. I asked Randall for permission to join Apa Hashin, and wrote my first trib for issue 7. Some time later, I joined Mobile Suit as a charter member, another of his apas. Also during this period, I had about half a dozen tapes copied from the San Antonio library: the bulk of my tape copies back then were made by a few Austin-area anime fans that I had befriended.

Anyway, the San Antonio business meetings were scheduled between episode showings, so it was impossible to miss unless I deliberately left. So I listened to the discussions, and eventually figured out that this group of anime fans was upset at how the general C/FO was running. Little by little, San Antonio started running everything in the C/FO. By September 87 (when I left Texas for my assignment to Edwards AFB), C/FO-San Antonio and the C/FO general were identical from my point of view.

Some fans know what they want out of a fan club and are

A REBUTTAL

by Randall Stukey

Eric Kouba raises some interesting points in his editorial. I am going to confine my comments to three of the points Eric made, both of these in the second half of his comments (the part entitled "Mythology about California Anime Fans".

First, in regard to the comments on the two resolutions C/FO-Los Angeles submitted to the general C/FO. Eric claims that the reason that they were submitted was because the chapter might have to find a new meeting place to enforce the C/FO's rules. This possibility was mentioned in the short cover letter Mr. Shaw enclosed with the resolutions, but it was apparent from the wording that this was an issue that was bought up at the Los Angeles meeting only AFTER the resolutions had been drawn up and voted on. Perhaps my reading of Mr. Shaw's letter is faulty, but if it is correct, it certainly calls into question Eric's interpretation of motives of Los Angeles in his matter? The resolutions in question were printed in the April 1989 issue of this newsletter, go back and read them and see if you get the impression that they were submitted for the reason Eric suggests simply from the way they were worded. Finally, the vote would have been the same even if Los Angeles had made it clear that they wanted the rule changed to avoid losing their new meeting place. Los Angeles is a chapter of the C/FO and must follow the C/FO's rules. The C/FO's policy on video pirates is zero-tolerance and if a chapter's meeting place does not allow for that, they need to change their meeting place, not expect the general C/FO to change its rules (to tolerate video pirates) for their convienence. Chapters and Affiliates of the C/FO are supposed to exist for the convienence of the C/FO and its membership, not the other way around!

Second, in regard to getting tapes from people in California, although there are a few notable exceptions, most of the anime fans I know of in California do not want to take the time or the trouble to make copies for people who do not come to their meetings or are not their personal friends (unless, of course, they are getting something they really want in trade). I have no doubt that Eric, as he now lives in the area has no trouble getting tapes from people in the LA area. But I don't see anyone running all comers (i.e. no trade required) libraries like the EDC, SDF-Fort Worth, and C/FO-San Antonio do - which is a crime considering the relative ease of access to anime that people on the west coast have. Whether or not they really are, from outside most California anime fans appear to not give a flying flip about anyone who cannot attend the precious meeting of whatever local anime group they happen to belong to. I am not imagining this, remember the original version of the 1988 C/FO reorganization? It would have allowed chapters

to keep their traditional power in the C/FO but would have required them to run activities that any member of the C/FO (regardless of location) could participate it. This plan was hated by the then California chapters and several of their leaders clearly stated that they did not have time for people who could not show up at their meetings. To me, the record seems to speak for itself in this area.

Third, in regard to Eric's explanation of the reason the C/FO gets so many gripes from California, I have considered Eric's point and found it not to be valid in this case. Of course, one expects complaints and problems to occur more or less in proportion to the number of members in a given area. However, in 1988, Californians made up about 38% of the general C/FO membership, but accounted for almost 80% of the complaints and gripes and nearly 70% of the problems (rules violations and such). By early 1989, California members made up only about 15% of the membership of the general C/FO, but these members still were responsible for around 70% of the complaints and almost 50% of the problems. In the area of Chapter/Affiliate problems, one California group has caused all of the problems, no problems have been caused by any other chapter or affiliate. The complaints and problems coming from California seem to be well out of the range one would expect from the precentage of the C/FO membership they make up.

Finally, Eric concludes by saying:

All I'm asking for is a more surgical approach, writing against a single person that has done actual harm rather than a large group of fans that happens to have a few bad apples among them. Too many bystanders are getting caught in the crossfire.

I get the distinct impression that Eric does not understand why I target groups in California and individuals in most other places. The reason is quite simple. When an individual is shown to be doing wrong in other parts of the country, he/she usually either cleans up his act or finds himself alone, ostracized by the other fans in his area. Unfortunately, that does not seem to happen in California. For some reason that I cannot understand, most anime fan groups in California seem to try to ignore wrong-doing (even when it is clearly shown to be true) by their members or pretend that it is none of their concern (while generally admitting in private that the person is a "bad apple" that they'd rather not have around) — even when the wrong-doing directly harms their own group. When you have a barrel of apples, you remove the bad ones so that they do not ruin the entire barrel, if "too many bystanders are getting caught in the crossfire" as Eric claims, perhaps they need to stand up and stop the gunfire by tossing out the bad apples in their midst. Until they do, I have to assume by their lack of action that they actually support the bad apples, and are therefore in danger of turning bad themselves. Remember, as Eric stated "silence gives consent".

Randall Stukey

willing and able to go out and make it happen. Other fans know what they want, but are unable or unwilling to do anything about it. However, most fans want to just sit back and enjoy whatever comes their way. Randall has labeled these groups the 'doers', 'tellers', and 'silent majority'. I will be writing a separate letter about fan apathy, so read it if you want my opinion on this matter (I essentially agree with Randall's categories).

C/FO-San Antonio has definitely been doing things: starting a public access tape library, a newsletter, and a few APAs are commendable achievements. These actions have had a significant impact on the availability of anime information, and have reduced the gap between the 'have' and 'have not' fans. Does anyone out there care to dispute Randall's claim? (My knowledge of C/FO history only goes back to ShopTalk 53, so I certainly do not dispute it) I have never been faced with a short supply of anime information: there was always more stuff out there than I could pay attention to. Other fans I know (and not in just California) have more voracious appetites for anime, and will go through great lengths to find whatever it is they want. From their point of view, it is an important piece of information. From my point of view, it is 'WidgetQuest, version X'. Some of these anime fans (but not all) with voracious appetities will always clamor for bigger and better fanzines, newsletters, and laserdisk libraries. If they don't do it in the name of the 'haves versus the have nots' they will do it in the name of the 'haves versus the have mores'.

Take an anime club, any anime club. If it does not print a newsletter, it gets bitched at for being lazy. When it does start printing a newsletter, it gets bitched at for putting out a lousy newsletter. And if the newsletter editor ever gets tired of listening to complaints and halts publication, phones will start ringing off the hook. And what about tape copying? There will always be problems here, and the only solution is to print a simple set of rules (preferably a single page so simple even an illiterate idiot could follow them), and then enforce them. Nasty editorials in a fanzine won't solve anything because the people who read and pay attention to nasty editorials are not the ones who will ignore the rules. And the Post Office will always manage to foul up the process no matter where in the nation tapes get mailed from.

Malcontents with voracious appetites have always been in anime fandom, and always will be. Randall's policy of putting up with them for a while and then lashing out when they get too annoying is a good idea, in principle. There is no doubt in my mind that he can put up with a lot of crap, and that he can dish it right back out again plus interest. There is no doubt in my mind that, for certain cases, a full broadside is the only way to take care of a malcontent. The problem I have is with his targeting method. In his letter, he talked about 'regional differences in morality and outlook' and gave a few examples about how California anime clubs are nothing but a collection of 'tellers'. Pick up any recent issue of Celluloid Diversions and you can find comments from Randall attacking some guy in Michigan, or a comic store in Virginia, or California as a whole. In any publication

where Randall lashes out at someone that has been irritating him, his comments are focused against a single person unless that person happens to live in California. Now wait a minute. Why does he do this?

(I'm positive that anyone who reads this will have seen setups like this before, as in asking why Randall Stukey doesn't like California anime fandom. I've read such letters too, and they usually devolve into nothing more than personal attacks that solve nothing and prove nothing. I'm not trying to solve or prove anything. I am trying to explain why I think California anime fans are actually no different from anime fans anywhere else in the nation.)

MYTHOLOGY ABOUT CALIFONIA ANIME FANS

Some people may believe that California anime club meetings are still nothing but marketing sessions to help the rich get richer by selling lousy quality copies of pirated anime movies while laserdisk movies play on wide-screen televisions. Wrong: I've been actively attending anime club meetings at Los Angeles and Inland Empire for over a year now. Anyone who says that promoting video piracy is an acceptable topic for discussion at these meetings is a bald-faced liar. Other people may have, but Randall has never spoken of this to the best of my knowledge. In a year's worth of LA area meetings, I've seen only one video pirate (at AAJA) and I haven't seen him since.

Some people may believe that every proposal, recommendation, and action taken by a California anime club (with regards to the C/FO or not) can be traced to a desire by the club to assist local video pirates. Wrong: and anyone who says that video profits and politics are inseparable to all California anime clubs is also lying. Just this March [sic! The requirement came into being with the approval of the bylaws revision in March of 1988--RSS], C/FO general passed a requirement fr all chapters to certify that no members or meeting attendees were video pirates. The Los Angeles chapter balked at "or meeting attendees" and sent forward a resolution to have those words removed. Was this a feeble attempt to allow some swaggering video pirate to be triumphantly carried into every meeting in a golden chair carried on the backs of the enslaved chapter members? That's a flat lie. So why did they submit it? Because the chapter was then meeting in a shopping mall (the Galleria Community Room), which has very strict regulations about unrestricted public access. It's a case of conflicting rules that a Galleria administrator would have detected, meaning the club would not be allowed to use the room at all. However, 1500 miles and 2 time zones prevented that message from being heard in San Antonio and Austin. Since Los Angeles apparently did not enclose a long letter of explanation, Randall assumed video piracy support (and I can agree with his logic here: assume the worst for lack of information) so the resolution was voted down. Unfortunately, I did not attend the March Los Angeles meeting, so I found out about the resoluton after the fact and do not know if a letter of explanation was ever written. But to really support video piracy? Bah, humbug. It's just not true.

Some people may believe that the only way to get anyone from California to make copies of anime movies is to pay them vast sums of money for lousy quality tapes. Wrong: there are two guys in Riverside I get laserdisk copies from just by giving them a blank tape. Hmmm, there's a boomerang in that statement that I'm going to take care of right now: Why just 2 guys and not 260? Because I get virtually all my anime copies, by choice, through Inland Empire Anime, which has about a dozen truly active members. Of these members, half a dozen have VCRs and one VCR each can make tape copying damned difficult except at meetings. Of these members, only two have laserdisk players and both of them live in the Riverside area. How did I get them to make copies? I asked (and that's all I did). I simply don't have enough money to buy more than a few tapes per month and I already make a tape each time I go to an Inland Empire meeting: this leaves one or two tapes per month for me to get dubbed somewhere else. I haven't even tried to find fans in other California groups willing to make non-profit copies for one reason and one reason only: the supply of non-profit anime copies in the greater Los Angeles area alone far outstrips my checkbook's capability to demand it. And if I ever got enough money to have a big enough demand for tapes, I would then have enough money for a laserdisk player, several laserdisks, and a four week holiday in downtown Tokyo.

Some people may believe that all Californians are so greedy and amoral that they can't tell the difference between right and wrong. Dead Wrong: I have lived in Austin, Texas; Chhampaign-Urbana, Illinois; Manchester, England; and Edwards AFB, California. As an Air Force lieutenant, I have traveled around the nation (averaging three trips per month for a year now), visiting such interesting places as Albuquerque, Dayton, Cleveland, Houston, Denver, Orlando, Boston, and Arlington. I have spent great amounts of time working and playing in and around the greater Los Angeles area. The 'regional differences in morality and outlook' that Randall mentioned in his letter are perceived differences only. Does moving to California automatically change a person's political and moral beliefs? Speaking from personal experience, I can say it is not so. I am still an (unregistered) Republican and I still follow the same Christian faith that I learned so well back in Sunday School days. Since I obviously haven't changed, I should then stick out like a Betamax in a lineup of Magnavox VCRs: but it hasn't happened. If anything, the time I have spent in California has shown me that perceived regional differences are only in the minds of Madison Avenue advertising executives and Hollywood movie producers. And each executive and producer has his or her own perception of the image that each region of the nation should project (which may be different from what the region wants to project and different from what is actual reality). This means that the regional differences are actually perceptions of perceived images (real or imagined) affecting perceived regional differences. The various parts of the nation are actually very similar: there are the same

shopping malls, community co+leges, local churches, movie theaters, and McDonald's in every state. The American population is really very homogeneous: as evidence, look no further than the last national election. I don't know about you, but I had a tough time figuring out the difference between the Democrats and Republicans. What's the connection to anime fandom? Both political parties spent enormous amounts of time and money fighting over mainstream, moderate Americans, whether they lived in California, Illinois, New York, Texas. or whatever. The differences Randall has noticed are nothing more than communication problems over 1500 miles and 2 time zones. Good people and bad people are evenly distributed around this nation.

So why is it that Randall gets so many gripes from California? My guess is that it is because of the homogeneous nature of America society, not 'regional differences'. Looking at my latest C/FO membership directory from 1988: California has about 90 members, Texas has about 30, and other states have about 10 or less. If there is an equal chance for any particular fan to be a malcontent (voracious appetite or not), then it is obvious that California should be raising the biggest stink out of the States. Now add on top of that the fact that there are more than 90 anime fans in California (the first meeting of C/FO-Pasadena alone drew a crowd of 130: as reported in the San Antonio Newsletter, November 88, page 7). Don't forget the fact that Los Angeles used to run the C/FO: there are still some (now ex-C/FO and ex-Los Angeles) members of the 'old guard' who will always complain about their loss of importance (heh, let them complain because Randall says he enjoys it). And consider the fact that there are California anime fans who have been California anime fans for a large number of years: these people are more likely to know what they want out of an anime club than a new fan who is just finding out that anime clubs even exist. And what makes a malcontent? Someone who is very vocal and knows what they want but is unable or unwilling to go out and get it on their own. This adds up to an apparently high concentration of kicking, screaming babaies in California, due to nothing more than the high concentration of anime fans who simply happen to live in California.

So what happens now? Should Randall stop printing nasty editorials directed towards California anime fans? Certainly not, as long as he gets nastygrams directing personal attacks against him, let him fire away no matter where they live. Why? Because a malcontent is a malcontent, and I don't put up with bitching either. All I'm asking for is a more surgical approach, writing against a single person that has done actual harm rather than a large group of fans that happens to have a few bad apples among them. Too many bystanders are getting caught in the crossfire.

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— Death of C/FO (Continued from Page 21)—
Fields was posted on the door, but even so many of the attendees automatically headed for Room 204 and had to turn back. The attendance was 29."

The violation here was the use of the "eye-catching C/FO sign," Los Angeles had had its chapter status suspended and was therefore not allowed to use the C/FO servicemark. This violation could have been ignored, written off as the efforts of an enthusiastic member who didn't know any better, except for one little thing. The minutes say the sign was made "by Don Fields." Don Fields is the president of the LA chapter and is therefore the official charged with knowing the rules and seeing that they are enforced.

Second Violation:
From the April LA meeting minutes: Don Fields posted a blank sheet and asked that people write their requests for programming at next month's anniversary meeting. Fred Patten proposed the traditional vote to select the anniversary cake, but Stephen Paschke pointed out that under the C/FO's rules, we were not allowed to let non-members vote since it involved the spending of chapter funds. Jerry Shaw volunteered to personally donate $60.00 for the cake so all [emphasis LA's] attendees could join in the vote. Roy Yeakey offered to put up some of the money, so the final donation was $52 from Jerry and $8 from Roy. The vote was in favor of a chocolate cake with raspberry filling. Don Yee offered an original drawing of Fanta for the cake's frosting decoration. Don Fields promised to bring 2 1/2 gallons of mint chip and black cherry ice cream. Everybody else was asked to bring refreshments of their choice to share among each other."

The general C/FO bylaws provide that "only Associate, Regular, and Full members of the general C/FO may vote and that only Regular and Full members shall be eligible to hold office in the chapter." The Los Angeles charter provides likewise, stating "Voting Members of C/FO-LA are described as those members (of C/FO-LA) who also have the right to join a chapter as a voting member, as described by the General C/FO's own rules" and further stating "Only Voting Members may vote in any C/FO-LA vote, including elections." At no point is an exception made to this requirement if chapter money is not involved. C/FO chapter affairs are to be controlled solely by general C/FO members with non-C/FO members being simple guests with no say at all in the affairs of the chapter.

This rules violation is particularly upsetting because a) it is basically the same thing they were already in trouble for — allowing non-C/FO members a binding voice in the affairs of their chapter; and b) because an example of the vote of a single C/FO member outvoting 100 non-members (on which video was to be shown at a chapter meeting in which a single general C/FO member attended with 100 non-members, a case study which clearly did not require any chapter funds) was given in the letter of explanation that was sent, in

March, to all general C/FO members known to attend LA meetings! It simply does not seem possible that any reasoning person could, under these circumstances, interpret LA's action here as anything but an open defiance of both the general C/FO bylaws and the LA chapter charter.

There is another minor rules violation in this paragraph. Fanta is the general C/FO's mascot and was not available for use by LA while their chapter status was suspended.

Third Violation:
From the April LA meeting minutes: "Jerry Shaw announced that he was resigning as Chapter Representative because he planned to resign his C/FO membership soon, though not immediately. Although he intended to remain active in the Los Angeles chapter, the chapter would also have to find a new publisher for the monthly bulletin at that time because, even though we did not consider the publisher to be one of the chapter's officers, we had been informed by the C/FO's Chairman, Randall Stukey, that he did and that he would penalize the LA chapter for deliberately violating the club's rules against allowing non-members to serve as chapter officers if we let anybody other than a C/FO member in good standing to publish our bulletin. To handle the immediate issue of the Chapter Representative's office, Stephen Paschke volunteered to take it over if somebody would replace him as Treasurer. After some discussion, it was agreed that President Don Fields would double as Treasurer for the time being, although we might hold a special election for a new Treasurer soon; and that we accepted Paschke's offer to serve as Chapter Representative for the remainder of the 1989 term. This was passed by acclamation among the nine C/FO members present."

No violation of the general C/FO's rules occurs in this paragraph, but a massive violation of the charter approved by LA's own members occurs in a manner that may have wrongfully deprived some LA members of their voting rights in this affair. Two paragraphs of LA's charter (from Article IV) cover this case: First, "the period of each officer's term shall be designed to begin and end on the date of regular chapter meetings, and shall last no more than one year. In the event that any office is vacated before the end of its scheduled term, the remaining officers will fulfill the office's duties till a regular or special election can take place for the purpose of filling the vacated office." Second, "Special elections are handled as regular elections, but with the following changes in procedures: 1) Sufficient cause (two-thirds of the Voting Members in agreement) for such an election must be presented by Voting Members of C/FO-LA to other Voting Members during the business portion of a regular meeting. 2) Notice of the special election must be given one month or one regular meeting in advance, whichever is greater. 3) Nominations/volunteering will be done at the same meeting as the election, no matter what office is being filled. 4) The term for the special election will be designed so that its ending coincides with the ending of all other office's terms."

While these rules are very poorly written, they properly and clearly provide for a one month notice of any special election (so that any member interested can arrange his/her affairs to be present). As this rule is in the chapter's charter, it can not be suspended or ignored even by unanimous consent of the members present at the meeting (makes good sense as the rule is designed to protect the rights of members who are not present). As this vote was not announced at the March meeting, the chapter could not legally elect Mr. Paschke to the office of Chapter Representative for the rest of the 1989 term nor could they approve Mr. Fields assuming the duties of the Treasurer. All that they had the legal right to do under the rules that they had written and approved was vote to have a special election for one or more of the vacant offices at their next regular meeting.

A final note on this paragraph of LA meeting minutes: The officers of C/FO-LA were informed that the general C/FO considered any person holding a position of authority or trust in the chapter to be a chapter officer before they voted to remain in the C/FO last year. Also, although LA claims that their Bulletin Editor is not a chapter office, it is listed in the list of "Los Angeles Officers" printed in the LA Bulletin....

What does all of this have to do with the death of the C/FO, you ask?

It's really very simple, C/FO-Austin and C/FO-San Antonio obey the rules and have gotten tired of watching C/FO-Los Angeles get away with violating any rule that interferes with what they want to do without any effective action taken against them or their officers for their numerous apparent violations of C/FO rules. Austin and San Antonio have come to the conclusion that they would be better off, and that they could serve anime fandom nationwide better, in a group that does not include such upsetting distractions.

The Board of Directors is tired of having their limited time wasted baby-sitting Los Angeles and taking huge amounts of time attempting to make them correct even just their major rules violations (the problem with with the ineligible officer took almost six months to solve, for example). The board of directors could simply expel C/FO-Los Angeles and their officers from the club (goodness knows they seem to have violated more than enough rules to deserve such), but we have been informed in a telephone conversation with one of the officers of the Los Angeles chapter that Los Angeles will not allow itself to be expelled from the club (and what some of us interpret as a veiled version of this threat was also made in letter from one of the LA officers to C/FO-COMMUNICATIONS). The board interprets this statement to mean that we will have a major, prolonged fight on our hands if we attempt to expel the Los Angeles chapter for what the board considers its numerous violations of general C/FO rules — rules that are that are being followed by the rest of the C/FO's chapters without any problems.

Most of you probably know that almost 95% of the work of running the C/FO --- producing its huge publications, handling its correspondence as best we are able when we aren't doing other things, maintaining its membership roster, cashing its checks in a timely manner (a couple of weeks as opposed to the two to four months it used to take), etc. --- is done by a very small handful of overworked and unpaid volunteers. We do not have time to fight Los Angeles (either to get them to stop their rules violations or to kick them out), if we are to continue to do things for the dues paying membership like we are supposed to. The board seems to be confronted with a Hobson's Choice. If we allow C/FO-Los Angeles to remain, we are going to have a near constant fight on our hands to get the Los Angeles chapter to follow even the most important chapter rules, but if we try to expel them, we are seemingly threatened by another long drawn out fight. Either way, the board members end up wasting their valuable time and resources fighting the LA chapter rather than serving the C/FO membership. At least one board member feels that presenting this choice (in the hope that the board would duck the choice and allow LA to do whatever it desires without further opposition by simply ignoring the problem) may have been the intention of at least a few people in the LA chapter.

There are, however, always more choices than the two most obvious ones. There are two other ways to solve this problem. First, a new set of people can step forward who are willing to freely devote hundreds of hours to running this club over the next few years. The current permanent board members can then elect these people to replace them on effective date of their resignations and then vote to expel the Los Angeles chapter and its officers to allow them a clean slate in which to start. (LA would then have no one to fight against, assuming that they are planning a fight if they are expelled, as the people who expelled them are no longer on the board or even in the club! If you have the time, the equipment, the willingness, and the track record to show you are able to do this and wish to volunteer, write the main address immediately) Or if enough capable volunteers to effectively run the general club for the benefit of its membership all over the country do not quickly step forward, the board can simply dissolve the C/FO (something that probably should have been done long ago).

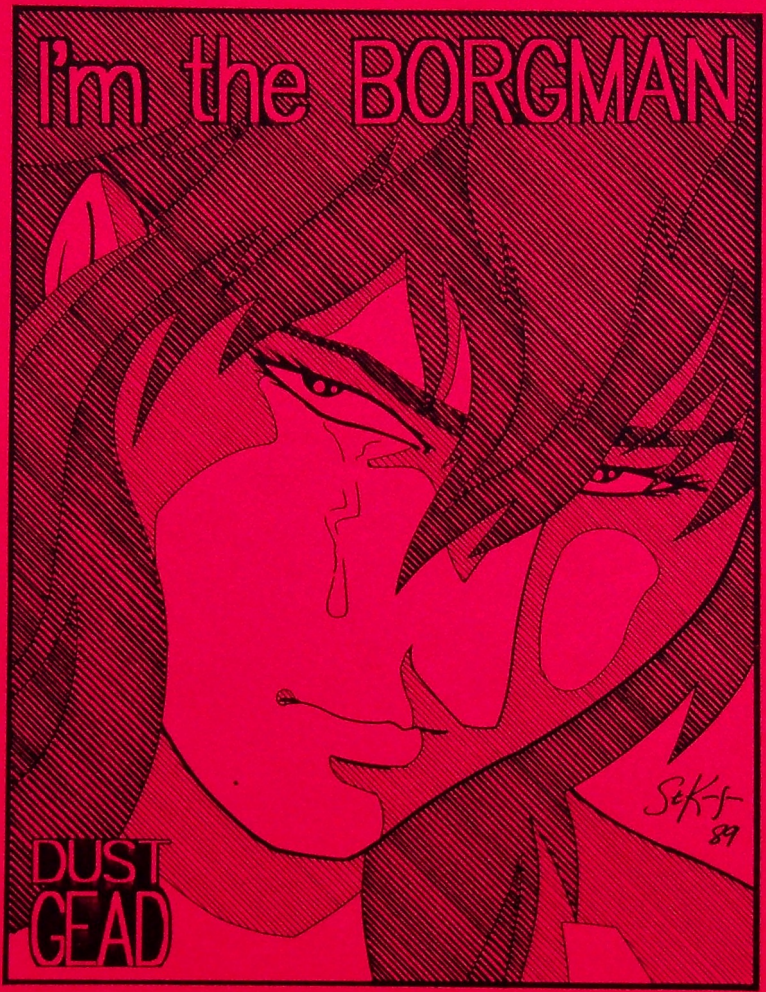
Although this may seem like a sudden decision, it is not really so. As far back as 1986, some tried to convince C/FO-San Antonio that the general C/FO could not be turned into a working organization and attempted to get C/FO-San Antonio to pull out and form its own independent group. It was voted down every time because the San Antonio membership felt that running a national club would be too much work and that with just a little more work the C/FO could be turned into a functioning machine, that like C/FO-San Antonio, would run without constant attention and constant heroic efforts to keep it going. Well, the membership of San Antonio have finally come to see that while the general C/FO can be made to function, it apparently cannot be made to function smoothly or without nearly constant heroic efforts on the part of a handful of members to keep it running. Perhaps the fact that C/FO-San Antonio was a national organization with over 200 members that just happened to call itself a C/FO chapter during 1986 and 1987 and it ran smoother, with less infighting, and with far less rules than the general C/FO has finally hit home.

This is not really a sudden decision on the part of the permanent members of the C/FO Board of Directors either. Before the compromise revised C/FO bylaws were approved in 1988, four of the board's then five members were ready to walk away and start our own club completely from scratch. Several of us have always felt that, sooner or later, we would have to do that anyway. The nine years of no club rules and infighting before the "new order" took over in 1988 really poisoned the water.

What has always held us back from actually walking away in disgust in the past was the sure knowledge that if we left the club (or even just quit doing all the work, the C/FO would either fall apart or, at best, return to its do-nothing, publish little-or-nothing ways of pre-1986. Either way, we knew a lot of members would get little or nothing for their membership dollars if we walked off stage. That always stopped us cold - we didn't want to see this happen. We still don't (and will do what little we can to prevent it from happening), but we simply cannot continue like this forever, we have to call it quits sometime before we all go crazy (and whenever we do, some folks are probably going to lose out) and it looks like that time is now.

Some will choose to blame those of us who are leaving for the chaos which will follow; so be it. Since the C/FO-San Antonio takeover in 1986 that started all of this, the C/FO has been more active on a nationwide scale than at any time in the C/FO's long history. Since the start of 1988, the C/FO has produced about 750 pages of monthly newsletters, fanzines, and synopsis books (plus hundreds of pages of C/FO-Communications which do not count). This is probably equal to at least two-thirds of the C/FO's entire official output in the entire 10 or 11 years of the C/FO's prior existance. We've freely dubbed more tapes that the old C/FO tape library ever did. The current leadership has probably done more for this club than any who came before us. So blame us if you wish, but be sure to list off what you have done for the membership of the general C/FO (not just a local anime group) in the last 3 years when you do so. Good luck to you all....

[As this was being written, a letter (dated May 24, 1989) was received from the Secretary of the LA chapter stating in part that "the C/FO-Los Angeles, by a formal vote of 10 to 0 with no absentions at its March 1989 meeting, has voted to apologize to the Cartoon/Fantasy Organization for having inadvertently violated the C/FO's Bylaws by allowing one of its attendees, Richard Reichman, to serve as a chapter officer during a period in which his membership had lasped." There is no mention of this vote in the minutes of the March 1989 LA meeting and a copy of the resolution of apology has not be forwarded to the general C/FO for the board's acceptance. Almost eight months have gone by and the first problem has still not been resolved....]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